

VLADIMÍR HIRSCH is a Czech composer, instrumentalist, and sound designer, integrating contemporary classical, industrial, and dark ambient music. His compositional style is characterized by polymodality and using digital techniques to enhance sonic means of expression. He has created an extensive collection of works, which is represented by conceptual or thematic albums, 6 symphonic works, concert compositions, liturgical music, suites, stage music, and a relatively wide range of compositions for piano and organ. Besides creating solo works, he is or was the founding member and leader of bands AGHIATRIAS, SKROL, ZYGOTE, DER MARABU, LUMINAR AX, and other projects.

Vladimír Hirsch has been composing since he was a teenager, when, as a pianist and organ player, he started to write romantic and classicist pieces with elements of experimental rock. However, he abandoned these compositions for some time and delved into experimental jazz and rock music up to 1986, when he joined post-punk band MARABU. Simultaneously he also started to apply modern classical forms to electronic music resulting in a more transgressive style. The trial in this direction is represented by the experimental space-ambient album SYNTHETICS-THEMES (1987), an electronic SYMPHONY NO.1 for synthesizers (1989) and ORGAN PIECES (1991) with the addition of a synthetic sound. He, over the next years, gradually creates a specific working model in tonal principles, composition, and orchestration, with an increasing emphasis on the role of primarily non-musical components and their transformation into a fully valuable part of the composition, using first analog, then over time digital technology to combine primarily different elements into a living form. Industrial sound sources, ambient structures, and field recordings are thus musicalized or vice versa - the authentic sound of instruments (especially from the cast of a classical orchestra) is transformed into a new design. However difficult to distinguish in detail, the overall impression makes the composer's manuscript relatively easily recognizable.

MARABU was initially influenced by post-punk. The band originally consisted of drummer Josef Škoda ,bass-guitarist Tomáš Hadrava ,Vladimír Hirsch on keyboards, guitarist Janis Georgiu and singer Samír Hauser . Marabu performed for the first time in 1987 in Prague and the same year the band created the first demo recording, MARABU I. In 1990, the band changed their name to DER MARABU as well as the line up with guitarist Michael Kureš joining Vladimír Hirsch and Josef Škoda while other members left the group. The band also changed their direction to a darker and more aggressive style with some inspiration from 20th century Slavic classical music. They declare themselves as a "dark-core" band (THREE OF NINETY-ONE, DER MARABU and DEAD MUSIC demos, later concentrated on the album 1991 & DEAD MUSIC). The band's lyrics are a mix of existential disbelief and political criticism of the civilized world. The

final result of this period was the album CRUCI-FICTION recorded in 1993. After many personal changes the band finished its activity 1996 by the recording ALL OF US WILL FALL AWAY with Martina Sanollová doing vocals. Immediately after the break, Vladimír Hirsch established the martial industrial band SKROL.

SKROL's activity started to evolve in 1996 on the wrecked remains of DER MARABU, consisting of Vladimír Hirsch (composition, electronic instruments, vocal), singer MARTINA SANOLLOVÁ and TOM SAIVON, sound alchemist, lyricist and band manager. The creative principle of SKROL is based on neo-classical concepts with a congregation of industrial. The typical attributes of this music consist in heavy martial rhythms, symphonic arrangement of main riffs, with volatile melodies of electronics, classical organ, strings and brasses in amorphous noise space. The intense atmosphere is crowned by the ecstatic, passionate and extremely igneous expression of the singer. Skrol is a project where underlying rock song structures are overpowered by angry industrial soundscapes. These principles led Vladimír Hirsch in the direction, called by him "integrated music." He composed 5 instrumental albums for the band: SIMPLICITY OF HERESY (1996), INSOMNIA DEI (1997), THE FALL VERIFIED (1997), DANCES & MARCHES (1997- 1998) and NEW LAWS / NEW ORDERS (1999-2000).

SIMPLICITY OF HERESY is a religious epic composed of digitally manipulated string instruments, brass, classical organ, densely enhanced piano and drums combined with additional dark ambient soundscapes created by Saivon. The conceptual affinity of Hirsch to his classical models is evident, but does not surpass the scope of severe militant rhythms along with obstinate instrumental loops as a counterpoint to the melodic calmness which further enhances the relentless tension created in the music. The final version of SIMPLICITY OF HERESY was reworked using vocals into HERETICAL ANTIPHONY which came out as a CD in August 1999 on the German label M.D.Propaganda Records.

Likewise the strictly conceptual album INSOMNIA DEI is the most aggressive and heaviest martial industrial album from Skrol with raw, dense and destructive sound, in which everything is submerged. The aggressive substratum of the music is supported by the emotional overlapping female and male vocals. The songs Soaking, Movie Martyr, Insomnia and Dei irae came out as a 10' LP called MARTYRIA on the LOKI Foundation label in August 1998, followed by the release of the full length in 2001 on the U.S.label Chromosome-RRRecords and again in May 2003 on the M.D.Propaganda Records label.

The album DANCES & MARCHES FOR THE ORPHAN AGE, created over a period of 7 years, can “boast” the longest deferment of studio adaptation due to the differing visions of SKROL’s individual members. The preference of uneven or incomplete rhythms in this album is obvious. The dominant female melodic vocals assumes a distinctly sorrowful voice, sometimes non-verbal with a transcendental character, and the most important instrument here, not by its predominance, but by its content, is the organ, which has the role of disquieting and dramatizing the figurative, fierily symbolism of Saivon's lyrics. The album was released after extensive remixes by Vladimír Hirsch in March 2005 by the Portugal label Dagaz Music.

The album NEW LAWS / NEW ORDERS was originally planned as a culmination of the conceptual possibilities of the band. It was finally restructured and released in August 2009 by the Argentinian label Twilight Records. With this album, the band eclectically closed the whole work of Skrol. Some of the tracks are revisited from earlier instrumental versions combined with previously unreleased material influenced by the contemporary solo works of Vladimir Hirsch. Skrol's action potential was reached in this album which oscilates between modern classical music, ritual and martial industrial. Despite these facts, the group does not leave the stage, however with shorter or longer breaks. In 2011, a mini-album "Live" was compiled from the live performances, and in 2018, Hirsch remixed and remastered the albums "Heretical Antiphony" and "The Fall Verified", both of which were released together digitally on the APOSTASY set.

The group's latest effort is the album ESCHATON, released in 2019 by the Old Captain label. This is another one from several versions of the originally solo song cycle SENSE GEOMETRY (see below), which was not originally intended for joint projects, adapts and therefore respects the traditional philosophy of formation, but this time he chooses a moderate electronic-industrial concept. Saivon's lyrics SKROL, but above all the figurative, flamingly impressive symbolism of his lyrics in the mother tongue fully correspond with the spirit of the music and enhances the resulting impression. It does not avoid proclamativeness, without, however, crossing the limits of self-reflection or deviating from the existential principle clash of ideas and doubts. The contrapuntal poetic form of Saivon's poetics thus represents an intense connection with the basic principles of the ensemble's work, including philosophical ones. Skrol live performances of the album are accompanied by the epic, mystical and intense synchronized video montage, created by Marianna Auster.

Some of SKROL’s tracks also appeared on a few compilations. The track "Eternity

Ltd.", was included on the compilation album THORAK, which came out on the label WAVS 2003 in September 1998 under the name "Ewigkeit" and "Fall A Prey", which was released in 2000 as part of a voluminous compilation on the Russian label AchtungBaby! with the name BEHIND THE IRON CURTAIN / TEN YEARS OF MADNESS. The ritualistic trances of the singer who often sang in ecstatic frenzy combined with kinetic physical theatresque performance, while the two noise makers stood behind in terrorist masks, was a signature mark of Skrol's live performances. SKROL regularly appeared in many European countries, including tours in Britain in 1998, Germany in 1999, and their most successful "Fire Martyrs Tour" in June 2001 in the US, which was a combination of SKROL sets and the new project AGHIATRIAS.

In winter 1998, Hirsch composed a large collection of tracks, entitled SENSE GEOMETRY, as an attempt to apply some geometric principles in music, inspired by mathematical theory of fractals. To this purpose he uses simple signals of interval, rhythm, structure and instrumental logic. Industrialised instrumentation plays here the role of the chaotic, irritating element and forms an emotionally tense atmosphere, the hypnotic rhythm has the role of keeping order, meanwhile the ambient sounds pivot the listener's attention to another level of perception. Originally Hirsch's solo work, after the successful stage presentation with vocalist Martina Sanollová, changed into the project ZYGOTE. In 2000, ZYGOTE recorded an alternative version of the album under the name GEOMETRIE NEVĚDOMÍ. The original sound was distorted by apocalyptic vocals and multilayered instrumental and disturbing noise together with the existential and impassioned Czech lyrics of Tom Saivon. ZYGOTE - sometimes using the alternative names Zygote CZ or Zygote (CZ) - performed that album very successfully between 2000 and 2003. In 2006, ARS BENEVOLO MATER, released Vladimír Hirsch's remix (2004) of the original work, which was the first in line of many solo albums put out by this Italian independent label.

In autumn 1999, Vladimír Hirsch (composition, electronic keyboards, computer) and Tom Saivon (samples, computer) joined their creative efforts in the project AGHIATRIAS, which is a kind of extrapolation of the combination of neo-classicist (Hirsch) and noise (Saivon) tendencies within SKROL. The first live performance in December 1999, introduced a few new tracks from their first album FIELD MASS, an adjusted industrial and power electronics version of Vladimir Hirsch's original track MISSA ARMATA." The album was released non-officially in 2000 by Hirsch's label CatchArrow Recordings. Also for this reason, Field Mass was later modified after many years by Vladimír Hirsch into the more cohesive solo work CRYPTOSYNAXIS for audiovisual presentation (2009). Cryptosynaxis translates as "hidden worship" in ancient Greek and as such the structural composition is based

on standard liturgical elements. The music clearly demonstrates a highly structured industrial sound combined with classical instrumentation. It expresses a battle that is eventually disrupted by a violent scream convincing enough to end the turmoil and for both sides to take part in holy Mass together. The Mass becomes the moment of realization, gradually eventuating in humility and a sign of peace. The synchronized video montage to the album by American photographer and videoartist Marianna Auster (2010) narrates between light and darkness, the holy and the profane. In 2011, Vladimír Hirsch returned back to original version from 1999, preserved its raw sound, only renewed and remastered it. This version was finally released on CD *MISSA ARMATA . INVOCATIONES* together with similar composition "Invocationes" by Ars Benevola Mater label in 2012.

The second AGHIATRIAS album, *EPIDAEMIA VANITATIS*, came out as the 1st release on the group's own label, *INTEGRATED MUSIC RECORDS*, in 2002. Contrary to the preceding album, the general character aims more towards dark ambient - the structure of the material is richer, compositions have a deeper and wider ambience and the emotional perceptions are more immersive, without sparing the original intensity and urgency.

Their third album, *REGIONS OF LIMEN*, completed in August 2003, is an adjusted version of Hirsch's solo project *DE REGIONIBUS LIMINIS*. This extensive dark ambient album is devoted to subliminal mechanisms of perception and its conception consists in the confrontation between the surreal (artificial ambient) and real (industrialized sound). The seemingly sombre character of the composition is brightened by an irradiation representing the fleeing moments of dawning. The album was released in March 2004 by the Czech label *Epidemie Records*. The reworked version of the original composition "De Regionibus liminis" with the name *UNDERLYING SCAPES* became a bonus CD for Vladimír Hirsch's boxset (*Ars Benevola Mater*) of solo works *THE ASSENT TO PARADOXON* in March 2009. The fully synchronised video montage by Marianna Auster, a continuing video cooperator since 2010, uses manipulated cut-ups of films, documentaries and stills, sequenced into a narrative that manifests the surreal subconscious ambience of the music.

In 2005, AGHIATRIAS created the album *ETHOS*, which was released early in September 2006 by *Epidemie Records*. Structurally, it is probably the best representation of their confrontation with contemporary classical, dark ambient, noise and industrial structures. AGHIATRIAS discontinued their activities in 2007 after released compilation *RELIQUARY*, whose content includes earlier excluded material together with tracks that were released for various compilations (e.g.

RAINY NOVEMBER DAY IN WROCLAW). in April 2015, the band returned to the scene for a while with concert presentation.

Vladimír Hirsch's solo work was never interrupted during his conjoint projects. He has been composing an extensive collection of music, foremost a number of conceptual albums, including symphonies, soundtracks, suites and concert opuses, and many experimental compositions for his favourite instruments, organ and piano. A part of the most important albums were stepwise released from September 2006 on 7 discs, partially separately, partially as a box-set with the name THE ASSENT TO PARADOXON. The collection includes the albums: SENSE GEOMETRY (2006), CONCERT INDUSTRIEL POUR ORGUE (2007), SYMPHONY No.4 (2008), EXORCISMS (2008), LES SCÈNES ARDENTES (2009), CONTEMPLATIO PER NEXUS (2009) and NONTERRA (2010) which came out only as a compound of the set. The unified cover art was designed by Hirsch using the photography of the exceptional Czech conceptual photographer Jan Vávra. The box-set was released by the Italian label Ars Benevola Mater on 17th May, 2010.

The symphonic works offer the review of the development of Hirsch's compositional and sound techniques. The first of his solo projects of a symphonic nature is already mentioned SYMPHONY No.1. SYMPHONY no. 2 (1997) with the epithet "Defensa" is formally a classical composition, but incorporates synthesized percussion and brasses, contrary to the first symphonic work enriched by industrial sounds. The following SYMPHONY no. 3 (1999), subtitled descriptively "Sinfonia per orchestra, organo e percussione" is once again relatively a classical unit where tonality integrates into atonality and classical into industrial, using digitally processed instrumentation and synthetic sounds. This album was performed live in December 1999 at the Prague Industrial Festival (Galerie Exodus) under the patronage of the Open Society Fund, which provided the grant. Both the second and third symphonies were released after light revision in 2003.

SYMPHONY NO. 4 "DESCENT FROM THE CROSS" (2001) is a thematic opus, originally inspired by Dostoevski's interpretation of Albrecht Dürer's painting of the same name. Epically, the symphony may be understood as a sort of filling of the gap between Christ's death and laying into the grave, the process which is not given much space in the bible. The atmosphere created here is a deeply immersive and sharply painful experience, with a tragic and apocalyptical impact at the beginning, yet intimate inclination to hope in the end of the work. The album combines expressive means ranging from symphonic to noise, but attains unity and a fully homogenous structure. The album incorporates haunting choir singing and female solo vocals of contradictive (violent vs.ethereal) characteristics. The

original composition was officially released in August 2008, its' completely revisited and remastered version, GRAUE PASSION, in September 2009. This album closely represents the composer's concept of "integrated" musical form the best.

SYMPHONY No.5 was created in the years 2011-2014, initially only under the name "Axonal Transit". It is a composition for electroacoustically manipulated instruments from the cast of a classical orchestra and digital technology. The four-movement composition presents geometrically (antithetical, parametric, or aleatoric articulations of themes) arranged variations of the temporal and spatial intertwining of musical themes with an important role. ambient structures in the role of their anchoring element. The architectural, compositional, and instrumental nature of the composition later gave it the status of a symphony to make it original the name remained in its subtitle. SYMPHONY No. 6 "Metaspheres" (2007-2020) for integrated techniques is a dark ambient-classical work, based on the dialogue of microtonal, melodically amorphous waves of electroacoustically modified string instruments with ostinato rhythmic order against the background of dense and space-ambient atmosphere. The six-part composition works with the author's favorite theme of dialogue between space and detail, the cosmos and man. Both symphonies are together with the author's second variation on the old Czech St. Wenceslas Chorale entitled "Hymn: Do No Let Us Perish" (Hymn No.3) due to the mutual technological and content kinships included on the album KATAGENESIS , released in June 2021 by OLD CAPTAIN and ZOHARUM labels.

From September 2006 to the end of 2009, the Italian label ARS BENEVOLA MATER gradually released the most important Hirsch's titles up to that time, both individually and later as a box-set set. eight CDs called THE ASSENT TO PARADOXON. In addition to SENSE GEOMETRY (released separately in 2006), the collection includes CONCERT INDUSTRIEL POUR ORGUE (2007) and SYMPHONY No.4 "Descent From The Cross "(2008) albums EXORCISMS (2008), LES SCÈNES ARDENTES (both 2009) and CONTEMPLATIO PER NEXUS (2009) created in the years 2004 - 2008. Albums NONTERRA and bonus CD UNDERLYING SCAPES (added to the collection only in 2010) was released only as an integral part of the box. These works represent the author's other creative approaches both in harmonization and in the sound component, where it presents other possibilities of instrumentation and its attributes. A fundamental characteristic of these works by Vladimír Hirsch is the concentrated and systematic organization of sound structures into the internal order and further steps in the coherence of instrumental and non-instrumental components of the composition. The concept of the unifying design of the packaging of special digipacks is the application of Czech works artist, representative of the so-called conceptual photography, Jan

Vávra. All albums are produced by Tom Saivon. The collection's first and third albums ("Sense Geometry", "Symphony No.4") and its bonus CD ("Underlying Scapes") have already been mentioned above. CONCERT INDUSTRIEL POUR ORGUE, completed in 1998, is a project whose form is only broadly classical. It is characterized by themes emerging in irregular pulses, which exhausted after some hot jet. or, conversely, it suddenly disappears in the flesh of industrial sounds without the idea ever being completely completed. The industrial matrix also forms space and a source of energy for particular motifs. However, even this sound essence is not stable and also from time to time volatile and unprogrammed changes the intensity and rhythm of its existence. The EXORCISMS album is a cycle of compositions for electronic keyboards, integrated orchestra, and mixed choir. The overall tone of the dark-ambient neoclassical project is markedly introspective, up to exceptions free of the composer's militant standards. LES SCÈNES ARDENTES is a project created from the themes of the author's stage music, which are developed here and with their epic and formal characteristics combined into a whole. CONTEMPLATIO PER NEXUS is an extensive two-movement composition for an integrated music ensemble and solo singing on a philosophical-theological theme, inspired by the work "Teologia spiritualis mystica", dealing with the process of transformation of human consciousness during mystical contemplation. The album NONTERRA, whose central theme is for the author, the traditional clash of the spiritual and material worlds was originally a suite, but within the collection, it became an experimental project in which neoclassical, electroacoustic, industrial and ambient music also compete with elements of popular music trends.

The studio application of the concert program TORMENT OF NAISSANCE (2007), constitutes an evidently rising shift to microtonality and intense insight into amorphous harmonic structures. It is based on the theme of creationist parallels between the nascency of the cosmos and Man. The musical energy is very concentrated and has an impression of the inward expansion of sound masses into a collection of sharp, penetrating rays of sound. The album EPIDEMIC MIND (2008), comprises of Japanese cyber-punk writer Kenji Siratori's texts and declamations. The parallel vertically and horizontally organized chaotic atonal melodic elements contrast with the slow, heavy rhythmical patterns and monotonic and emotionally plain expression of the spoken word. The Japanese text is highly experimental, uncompromising, progressive and intense, written in a style that not only breaks with tradition, but severs all cords with it, embracing the mayhem of the digital age. Siratori's prose is made relentless by its many scientific terms from molecular genetics, which at first glance seems nonsensical, but in the end shows very convincingly the absurd reality of contemporary society. Both albums were released by Integrated Music Records and Surrism Phonoethics label.



An important part of Vladimír Hirsch's works constitute his soundtracks. These are TOBRUK (2008), originally composed for the film with the same name (but not incorporated into it) and music for the stage play MARKÉTA, THE DAUGHTER OF LAZAR (2009-10). Both of them are epics created within a classical musical framework, but keep all typical attributes of integrated compositional techniques. The stage play soundtrack is more classical than any previous albums without leaving digital manipulation with sound. It was an inspiration for a new arrangement of the album ENDOANATHYMIA (revised version of HERMENEUTIC CYCLE), released in the summer of 2011.

In 2011, Vladimír Hirsch wrote a concert composition "Organ Concerto No.2" for organ, integrated orchestra and electroacoustic techniques, called HORAE, working with poly-microtonal harmonies, dynamics and voluminal properties of sound of the main instrument in space-ambient milieu with invasive orchestral entries. Live version of the composition was released in 2015. At the end of 2012, Vladimír Hirsch finished restoration and remastering of compilative album SELECTED ORGAN & PIANO WORKS, a selection of compositions for solo organ and piano or predominately for these instruments, containing also experiments with their special types, like gas organ, crystalophone, telharmonium, water harp, etc., created between 1976 and 2010. The collection combines unpublished tracks or adjusted versions of previously released material.

Between 2011 and 2017, Vladimír Hirsch created SCRIPTA SOLI ("The writings of the earth"), an epic, dark-ambient album for integrated techniques and field recordings, based on non-instrumental ambient sound processing. Thematically, it is a fictive personal experience during apocalyptic war catastrophe. Musical idea and rendition of the figurative opus is carried out as "musique concrète intégrée" by the work with field recordings, electroacoustic and digital techniques through metamorphic musicalization of primarily non-musical elements, typical for the musician, in case of this album as an essential manner. The album (CD) released by Ukrainian label Old Captain in May 2017. In 2018-2019, Vladimír Hirsch created and in 2020 released a space-ambient album EX LITTERIS OF ST.PAUL, which musically processes selected quotations from the epistles St.Paul. It is inspired by the painting of the composer's son Vladimír Hirsch jr. - painter, graphic artist, designer, leading figure of Czech street art, light art, etc. (performing either under the artistic abbreviation Cart8th or under the alternative name Vladimir Hirscher, which he chose to distinguish between both artists), where he depicts the Apostle Paul as astronaut holding a book in his hands. The thematic album follows the cosmogonic vision of the painter, but it is a kind of dialogue, juxtaposing different philosophical viewpoints of the protagonists without their clash. In 2021, Vladimír Hirsch composed and released an album of compositions for sound modified pianos

and digital technology. It is originally music for the audiobook "Musique pour "Le Grand Jeu", dealing about the eponymous artistic group, then the independent album LE GRAND JEU, where the polytonal, polymodal and aleatoric character of the project underlines an existential character of the work in the spirit of the thematic template.

In 2022, the author completed a six-part composition of the oratorio type LUX ANTIQUA, which has not yet been published. He is currently working on both the MEMORIES OF MARS album and the 7th symphony with the subtitle "Melancholica".

In 2007, the project LUMINAR AX, was established together with American singer and poet Dove Hermosa. It is an experimental rock formation, unifying integrated compositional style on top of expressive ethereal vocals. In 2008, the album OPTEM SPECTRIS was completed and together with several other tracks was officially released in 2011 under the name of the project. Dove Hermosa also participated as vocalist and lyricist on Hirsch's albums CONTEMPLATIO PER NEXUS and TORMENT OF NAISSANCE.

In 2009, Vladimír Hirsch, lyricist Tom Saivon and vocalist El founded dark-electronic project TIRIA, whose album ELYSIUM was released in the beginning of 2013 by American label LBA Composers. Musical expression of the project is based on the relationship between dark-ambient or post-industrial matrix with main, electronically balanced structure of songs. The contrast is enhanced by romanticizing female vocal and strict male recitation of existential texts.

Vladimir Hirsch has also delved into other genres bordering on rock - jazz as with the album CASUAL CRIME (1998), a melancholic piano fuelled album where alt-saxophone, contrabass and drums create a raw early jazz energy. The album is a reminiscence of the composer's earlier interest in jazz music in the seventies. It was created from his older romantic and ethnic themes which were arranged for a classic jazz quartet. Another kind of excursions to other genres, which Hirsch usually calls "entertainments" are industrial-electronic rock albums with manipulated samples echoing on top of clashing drums, guitar riffs and metallic percussions THERE'S NO HUMAN TRIUMPH (1996-1999), and melodramatically expressive DREAMS OF AWAKENING (1999) treating dream visions of anxiety. Both of works were presented in original versions under the name SUBPOP SQUEEZE, an alter ego of the musician. This project was resurrected in 2014 by

dark-electronic, ironizing album THE SHEEP BARN ENTERTAINMENT, and over the next two years, Hirsch has created an entirely conceptual album ANACREONTICS within the project, released in the spring of 2017 (CD) by German label E-Klago. In style, it is some kind of "dark-electro-industrial-thrash synthesis" (T.Saivon), where thrash-metallic riffs and guitar structures are linked to electronic elements embedded in dark-ambient structures, supplemented by critical or sarcastic lyrics and vocal samples. Because of creating extensive collection of songs within the framework, it was then split between the above-mentioned album, where the text and vocal component plays only the complementary role and the songs cycle INTROSCAN (2016) with a more prominent role of solo singing and spoken word, which largely represents Hirsch's cooperation with the Dutch singer and songwriter Nadya Feir.

Among many other authors' works should be mentioned album MISSA PESTILENS INTEGRA (1999). It is an adaptation of authentic parts of the recording of Diamanda Galás "Plague Mass" into an integrated compositional form, where the arrangement is a kind of counterpoint of instrumentally efficient and blasphemically tuned original album, including several tracks of shorter length. It was conceived as a creative partnership, but the album has never been officially presented.

Vladimír Hirsch's stage activity (including the alter ego of the Subpop Squeeze project) and his ensembles SKROL and AGHIATRIAS in the past and present has included participation in European festivals of avant-garde and industrial music, as well as individual performances in Poland (Wroclaw Industrial Festival), Germany, the Netherlands, Greece, Italy, Latvia, Austria, Slovakia and Czechia (Prague Industrial Festival) including several longer foreign tours - the British in 1998, the German in autumn 1999 (Skrol) and the longest and most successful in June 2001 in the USA (alternately as Skrol and Aghiatrias), called "Fire Martyrs Tour" in 16 states of the Union, including New York, Boston, Cleveland, Pittsburgh, Detroit, Chicago, and other cities.

A number of the author's compositions, whether solo or created as part of joint projects, appear on various compilations, especially of foreign origin (see catalogue). Although film music is behind the author's interest - it is mainly a musical accompaniment to short films - but some of the titles have won awards at international festivals. The label INTEGRATED MUSIC RECORDS (and also Hirsch's private label CatchArrow Recordings) operating in collaboration with Saivon's ARS MORTA UNIVERSUM platform - one of the first independent organizations in Czechia, created to bring foreign avant-garde electronic and

industrial music to Czech stages and support local projects types, among other things - maps chronologically both Hirsch's solo work and activities within bands and conjoint projects through compilations such as INTEGRATED MUSIC ARCHIVES VOL.1 (2004), FRAGMENTS, THÈMES ET IMAGES SCENIQUES (2005) and INTEGRATED MUSIC ARCHIVES VOL.2, and INTEGRATED MUSIC ARCHIVES, VOL.3 (in process). In 2022, composer released the album ARTEFACTS with tracks originally intended only compilations of "Various Artists" type.

Concert programs (especially solo and SKROL ensemble) are often accompanied by video projection, which over time has become almost an integral part of the presentation, where the visual component is created conceptually tailored to each program in a musically-visually synchronized form. In the vast majority of cases, their author is later a non-playing member of SKROL Marianna Auster (e.g. Skrol - Surreal Tectonics, Eschaton, Vladimír Hirsch - Cryptosynaxis, Underlying Scapes, etc.).

Vladimír Hirsch graduated Faculty of Medicine of Charles University in Prague and with shorter or longer breaks practices also as a physician. Besides composing, Vladimir Hirsch has been involved for years also in writing essays and articles on music, art (eg., "Principles and technology of destructivism in art", "The problem of intelligibility of work of art", "Achievements of the philosophy of success", "Salut l'artiste", "Incantation of experiment", or "The painter of a metaphysical transformation of pain" (about Mikuláš Medek), "Jan Dismas Zelenka neglected and rediscovered", "A Brief History of the music of Czechia", etc.) and various social themes (socio-political, linguistic, historical, etc.), poetry and graphics (especially designs album covers).

VLADIMÍR HIRSCH's musical aim is an alchemical transmutation of modern classical forms and dark ambient, industrial, and noise components into a homogenous indivisible structure. This act represents metaphysically the central idea of his concept of INTEGRATED MUSIC, which consists in the collision and reconciliation of two seemingly spiritually opposite worlds inside an individual. The spiritual dimension as a basic feature of his work is clearly audible in the vast majority of his main works.

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